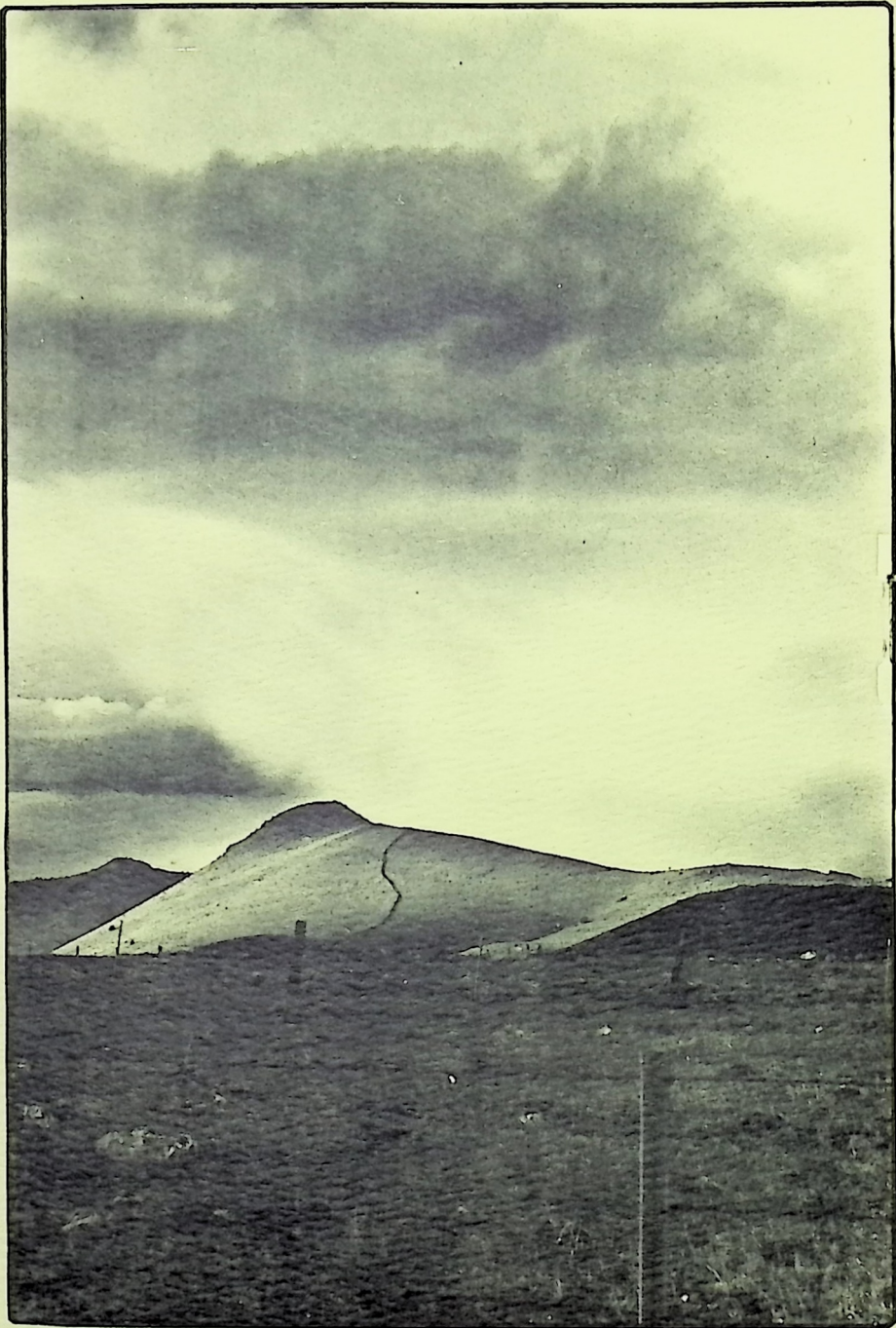


KSOR GUIDE _____



to the arts _____ April 1979

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KSOR GUIDE

to the arts

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Staff Profile

Joe Kogel is a communicator with a passion. His roles as writer, poet, conversationalist, radio producer and announcer all reflect his gregarious nature and love of people.

Born in Queens, New York, Joe was drawn to the climate of freedom and experimentation of the west coast in the fall of 1974. He roamed up and down the coast until he settled in Ashland where friends lived who shared his love for small towns.

Somewhere along the line Joe realized that broadcasting was a natural extension of his urge to communicate with people. So, in the spring of 1977 he enrolled at SOSC to focus his studies on writing and broadcasting. The next year he supported himself by working at a child care center and undertaking the difficult job of recording the Britt Festival performances for KSOR.

In August of 1977 he was promoted to program director but soon found that pure administration was not his forte. So after six months he resigned to give all of his considerable energies to producing his own shows for KSOR. As Joe expressed his feelings about the station, "KSOR is a focal point, a heartland of cultural activity for the region. And for me, it's an incredible education."

Joe's contribution to the programming at KSOR has already forwarded these goals. For a sample of Joe's brand of communication, tune in to "900 Seconds", "Cookie Jar," "Words and Music," and "Talk Story." ■

BY JAMES OTEY

'...and a successful Spring '78 Marathon was going to carry KSOR into CPB?'

An Explanatory Note from Ron Kramer

Long-time station supporters will recall that last year's annual fundraising Marathon, held in May of 1978, had a stated goal of \$10,000 with similar matching funds pledged from other sources. And you may further recall that we announced that a successful conclusion to that effort would propel KSOR into full membership in the Corporation for Public Broadcasting (CPB) and full membership in the National Public Radio (NPR) network. The Marathon was successful.

Some of you may be confused when our annual fundraising effort late this month again revolves around our intention that a successful effort will result in KSOR's membership in those organizations.

So what happened?

For eleven months we have been engaged in a lengthy, delicate and often frustrating negotiation with CPB. And to secure the benefits to all of us of such membership, we will again need to turn to you for support. For beyond "paying the bills" as a result of our annual need to turn to you for funds, I view the success of this year's Marathon as crucial to our attaining these memberships — memberships which would bring to KSOR considerable new financial support and a wide variety of programs to which we currently have no access.

In brief, here's what happened during the past eleven months.

In all good faith we had been led to believe that KSOR would fully comply with CPB's membership criteria once last year's Marathon was completed and the funds thereby generated enabled us to enlarge our staff to meet CPB's standards. Tom Sheldon's death, last June, delayed by several months CPB's opportunity to inspect us to verify compliance with their standards. (One of CPB's standards relates to a minimum number of full time personnel and Tom's passing temporarily reduced our staff below CPB's minimum.) It wasn't until September that CPB was finally able to schedule an inspection and other developments in Washington prevented CPB from conducting a very thorough review. In fact, their personnel were in the station for less than 90 minutes.

Subsequently CPB advised us that in their judgment KSOR failed to meet their standards. Virtually all of their objections resulted from misunderstanding which doubtless stemmed from the brief nature of their visit. When these matters were aright, in December, CPB took the position that a control room funded previously by the department of Health, Education and Welfare would have to be completed before we could be considered admissable. And as a result we have pressed very hard for the completion of that facility.

Equipment deliveries lagged to a pace that makes the tortoise look like a roadrunner. Some manufacturers have been more than six months late in fulfilling their obligations. And all of this has damaged our ability to speedily enter CPB and NPR. I can assure you that throughout this difficult time, I had constant visions of being able to announce a successful conclusion to the membership process "in 6 or 8 weeks."

For the record, a very sophisticated new control room, of which we at KSOR are truly proud, will have been completed by the time the GUIDE reaches you. However, the long delay which has been occasioned by this process and CPB's decision to hold the completion of that control room as a quid pro quo for membership, has raised havoc with our budget. First and foremost, the object of this year's Spring Marathon, scheduled for the last week of this month, is to balance our books. Our budget for this year was predicted upon the assumption that membership would have been conferred, support from CPB would commence during this current year and programming from NPR would have been expanded at no additional cost to us. Unhappily, these assumptions proved false and the services we have provided you since last July have placed the station in a serious deficit. And like any other enterprise, we need to pay our bills. Secondly, on March 7, CPB offered us an intriguing opportunity. We have the option of requesting a second inspection promised us subsequent to the completion of our control room and being admitted under those previous arrangements (assuming they find no fault with us this time). However, if we do so KSOR will be ineligible for any financial support for a year. And this causes us a problem because part of the financing which has supported our operations during the current year results from our having combined the proceeds from last year's Spring Marathon and some of the proceeds from the Marathon two years ago. As one of our college administrators pointed out, "you can only do that once and get away with it." So if we secure CPB membership according to our original plan we will do so under severe financial constraints.

However, CPB has offered us a second alternative. We can apply for membership under a different arrangement and, if successful, enjoy immediate financial support. What's the catch? Our application for such membership and support is competitive. Our application has to clearly indicate that KSOR enjoys more community support, holds more potential for service to it's community and is more worthy of CPB membership than the applications filed by some other hopeful stations.

If such an application is successful we can secure all the benefits we have sought and a very significant line of financial support. If our application is unsuccessful the precariousness of our position is increased further.

Selecting a course of action has not been easy and as of press time we are still weighing our options.

The second course seems promising. Continued membership through the first approach is not a certainty and secondly, it seems to me that the fundamental consideration in the success of our competitive application will be the depth of community support KSOR enjoys. And that is the strength which has carried KSOR far in the past four years. It is a strength that we think is dynamic and growing. And if we are providing the kind of service that truly meets the diversified needs of our audience it is the kind of support which is proper and compelling evidence to CPB of a need for NPR and CPB membership by this station. However, there is a possibility that NPR program service might not be available until 1980 under the second approach.

In either event, we need a successful conclusion to this year's Marathon to pay our bills. But we also will hope to point to a continued growth in community support for KSOR as expressing your commitment that KSOR is important to you and that the station's continued growth along the lines I have mentioned is important to this community. That commitment will be important to a CPB application regardless of the course we select.

So we are staking the strength of our CPB and NPR position — not to mention our credit rating — on you. You have never let us down before and while the stakes are higher this time I, for one, feel confident that KSOR will continue to enjoy your support.

One of the reasons KSOR has been a successful applicant for HEW monies, which have subsequently paid for our new transmitter, conversion to stereo Dolby, the translators serving Grants Pass, Canyonville, Sutherlin and the soon-to-be operating Illinois Valley, Yreka (California) and Roseburg translators, is because your support on a per capita basis has been more generous than that of listeners to public stations in communities many times our size. We are proud of you, proud to be your station, and value that support. And we look toward the future and all that we hope it will bring, with the hope that we will continue to enjoy your support and be able to provide the unique radio services to which we hope you have become accustomed.

In writing to all of you via the GUIDE, I write to our known friends and supporters. Each of your memberships is absolutely essential. Beyond your support through renewals we need to find new members who listen to KSOR but have not yet pledged their support. That is the purpose of this year's Marathon. If you know of someone who enjoys KSOR, or if you know of someone who might but who may not have discovered us yet on their dial, please "talk us up". In order for KSOR to grow in the manner I have outlined, community support must grow, and that requires your individual commitment both in terms of membership and stimulating a growing community interest in KSOR.

We believe this is crucially important to this station's future. In fact, it is so important that we have, to a frightening degree, staked the station's future on the success of this year's Marathon.

The KSOR Listeners Guild is committed to enhancing cultural opportunities both on air and off. As part of that effort they have underwritten, with Equitable Savings and Loan, an April 18 appearance by the Oregon Symphony at Hedrick Junior High. Elsewhere in this GUIDE you will find full details. But make your ticket reservations with us. Tickets are \$5 for adults and \$3 for students. Members are entitled to free tickets to a reception following the concert at the Rogue Valley Country Club. We anticipate an outstanding performance. We hope you'll be there.

Violin ---

Such laughter
is this music that I hear,
from the neck of this instrument,
where fingers like dancers feet
 delicate,
 yet sure,
go surely stepping up the strings,
stretched away from the bridge
as if receding in a distance
toward the scroll -

After hours aching at the neck,
I learn what appreciation is,
how it is I must bend
and relocate my hand;
where every note will be found

 and know what it is
 that it took
 to get it all there,
when Heifetz
hammers to the heights,
both hands in harmony
with the language in his soul,
 as agile and wild
 as Eagle
weightless on a wind -

What a tone my soul sings
when it echoes back this song
 when making love
 with the body of the viol,
and like lightning
there is only this note
 powerful
 and pure

the silence
given meaning
by the sound,

and the interval
between this note and the next one,
almost infinitely small,

is sound its very self -

and my head disappears
and the bull note in the belly
and the bass note in the heart

is very sound its self -

in the distances

where our ears meet,
out as far
as music's ever gone,

there is sound its very own self,
the source of possibility
our own self -

Such music
is this laughter that I hear,
from the throat
and the bow of this instrument,
and in the joy
with which each finger flies,
those hunters in my blood

and what it takes
to get it all here,

the dancing
image Eagle is

voice of violin,

married to the beating
heart's notes

I am
wonder
on the run -

JIM MADARA

Dead Hawk _____

Poor Hawk-

Dead by the highway
Why did you die?

A lightweight competitor, hunting your meals
in the grass by the roadway, fierce and swift.

Dead form-

No more you cry.

You could have laughed at me had you seen my
childish efforts at hunting, at stalking the fish.
Your strong beak and talons were your tools of life;
your eyes were very good.
And I thrilled to your proud cry, squinting to the sky
to see you soaring.

Why am I alive and you are dead?

You who could see,
did not.

I who cannot see,
still do not.

I barely breathe

MARK SWISHER

April Programs on KSOR

SUNDAY

8:00 a.m. Ante Meridian

A cornucopia of morning chatter, jazz and light classical music, with news, weather and community notes tossed in.

10:00 a.m. Words and Music

Early and Baroque music interspersed with poetry and dramatic readings.

11:30 a.m. BBC Science Magazine

Late-breaking science news; produced in England.

12 Noon Folk Festival U.S.A.

Live-on-tape concerts of blues, bluegrass and folk music.

2:00 p.m. Studs Terkel Almanac

Originates from fine arts station WFMT in Chicago where Terkel has been producing the program for over 25 years. The content may vary from a tribute interview with some of the most renowned artists, writers and influential people in the world to interviews with blue collar workers talking about their own experiences.

3:00 p.m. Sunday Supplement

An in-depth look at various arts and ideas: ethnic music, poetry, concert music, prose, humor, essays, etc.

4:00 p.m. Siskiyou Music Hall

Recorded concert music spanning the historic periods from the Renaissance through the present.

4-1 ELGAR: Enigma Variations

4-8 BOCHHERINI: Quintet No. 4 in D for Guitar, 2 Violins

4-15 POULENC: Gloria

4-22 STRAVINSKY: Pulcinella

4-29 RACHMANINOFF: Rhapsody on a Theme of Paganini

6:30 p.m. Voices in the Wind

A weekly omnibus magazine of the arts. Material from NPR stations and free-lance producers across the country. Hosted by musician and author, Oscar Brand.

7:30 p.m. Concerts of the New York Philharmonic

Recorded performances from Avery Fischer Hall in New York City. A different guest conductor is featured each week.

4-1 BRAHMS: Variations on a Theme of Haydn

BEETHOVEN: Concert Aria, "Ah, Perfido"

RAVEL: Scheherazade

DEBUSSY: La Mer

Zubin Mehta, conductor; Janet Baker, mezzo-soprano.

4-8 BASSETT: Echoes from an Invisible World

SCHUBERT: Symphony No. 2

BRAHMS: Piano Concerto No. 1

ZUBIN MEHTA, conductor; Daniel Barenboim, pianist.

4-15 HAYDN: Symphony No. 48, "Maria Theresa"

BRUCKNER: Symphony No. 7

Daniel Barenboim, conductor.

4-22 SCHUMANN: Symphony No. 1

BARBER: New Work for Oboe (World Premiere)

RAVEL: "Daphnis and Chloe", Suite No. 2

Daniel Barenboim, conductor; Harold Gomberg, oboist.

4-29 MOZART: Symphony No. 34

SHOSTAKOVICH: Symphony No. 4
Gennady Rozhdestvensky, conductor.

9:30 p.m. Jazz Revisited

A history of the first 30 years of recorded jazz, 1917-1947, produced at the University of Michigan. Hazen Schumacher hosts.

10:00 pm Jazz Continued

Produced at KSOR, host Jim Noxon introduces the life and work of a single artist or jazz group each week. Representative pieces of the artist's career are featured.

4-1 — DEXTER GORDON:

Tenor sax mainstay whose life reads like the story of jazz — bebop, drugs, exodus to Europe. Dexter has returned to the U.S. to find a greater share of the success he deserves.

4-8 — TED CURSON:

New age trumpet stylist has a colorful history of association with progressive artists. He continues to catch the ear of many jazzphiles with his new dimensions of trumpet playing.

4-15 — BARRY HARRIS:

Mainstream pianist has strong opinions about the direction of jazz today. The sound of Barry's swing is a delight to listeners of any genre of jazz.

4-22 — ELLA FITZBERALD:

Scat singing songstress needs no introduction.

4-29 — GEORGE RUSSELL:

Twentieth century jazz composer has blazed the trail of modal- or scale-related playing. His writings have been performed by many modern jazz artists, and his own orchestras have incorporated many of today's acknowledged leaders.

10:30 pm Weekend Jazz

Swing, be-bop, traditional, free, modern, fusion, Dixieland and all the rest.

2:00 am Sign-Off



Joelle Smith

MONDAY

8:00-9:45 am Ante Meridian

9:00 am Calendar of the Arts

9:15 am ABC News

9:45 am European Review

Correspondents report on various facets of the European scene.

10:00 am-3:00 pm First Concert

A program of classical music drawn from the various style periods of musical history.

4-2 MOZART: Sinfonia Concertante in E-flat for Violin, Viola and Orchestra

4-9 BACH: Brandenburg Concerto No. 3

4-16 KHACHATURIAN: Piano Concerto

4-23 BACH: Prelude and Fugue in C Major

4-30 MOZART: Clarinet Quintet

12:15 pm KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 pm German Festival

4-2 WAGNER: Parsifal Act I

4-9 WAGNER: Parsifal, Act II

4-16 WAGNER: Parsifal, Act III

4-23 To be announced

4-30 To be announced

4:30 pm Chatterbox

Plays, skits and stories for children, written and produced locally.

5:00 pm Collector's Corner

Presenting selections of the most distinguished classical recordings of the past from extremely rare recordings to modern pieces of unusual repertoire.

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall
 4-2 ALBENIZ: Spanish Suite
 4-9 BRAHMS: Two Songs for Alto
 and Viola
 4-16 SIBELIUS: Symphony No. 3
 4-23 VIEUXTEMPS: Violin Concerto
 No. 4
 4-30 BRAHMS: Clarinet Quintet

9:15 pm Talk Story
 Rebroadcast of Wednesday's
 program

9:45 pm FM Rock
 Progressive rock, contemporary and
 older, with a touch of fusion.

2:00 am Sign-Off

TUESDAY

8:00-9:45 am Ante Meridian

9:00 am Calendar of the Arts

9:15 am ABC News

9:45 a.m. 900 Seconds
 Public affairs in the Rogue Valley
 examined.

10:00 am-3:00 pm First Concert
 4-3 DONIZETTI: Concertino for
 English Horn and Orchestra
 4-10 DEBUSSY: String Quartet
 4-17 FAURE: Sonata No. 1 in A for
 Violin and Piano
 4-24 MENDELSSOHN: Concerto No.
 1 for Piano and Orchestra

12:15 pm KSOR Midday News, ABC
 News, In the Public Interest, Air
 Quality Report, Calendar of the Arts

3:00 pm Kent in Concert
 Weekly concerts from Kent State
 University

4:00 pm Special of the Week

5:00 pm The Kid's Can
 Stories, songs, poetry, plays, skits,
 jokes and children's views expressed
 by children.

5:30 pm Only One Earth
 4-3 Chemicals in the Environment
 4-10 The Working Environment
 4-17 Human Settlements — a
 Developed View
 4-24 Human Settlements — a
 Developing View

6:00 pm KSOR Information Service

6:15 pm ABC News

6:19 pm Siskiyou Music Hall
 4-3 SCHUMANN: Symphony No. 4
 4-10 PROKOFIEV: Sinfonietta in A
 4-17 HANDEL: Suite for 2 Trumpets,
 2 Oboes & String Orchestra
 4-24 BEETHOVEN: Trio in B-flat for
 Piano, Violin and Cello

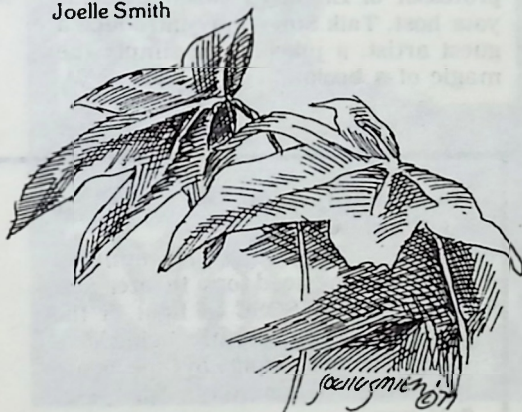
9:15 pm BBC Science Magazine
 Current news from the world of
 "hard science."

9:45 pm-2 am FM Rock

10:00 pm Rock Album Preview
 Courtesy of Home at Last Records,
 Ashland

2:00 am Sign-Off

Joelle Smith



WEDNESDAY

8:00-9:45 a.m. Ante Meridian

9:00 a.m. Calendar of the Arts

9:15 a.m. ABC News

9:45 a.m. Transatlantic Profile

10:00 a.m.-3:00 p.m. First Concert

4-4 BRITTEN: Symphony for Cello and Orchestra

4-11 HANDEL: Concerto No. 3 for 2 Choirs of Instruments

4-18 HAYDN: Symphony No. 97

4-25 SCHUBERT: Symphony No. 9

12:15 p.m. KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 p.m. Concert Hour

Produced by Radio Deutsche Welle, Germany.

4-4 Busoni, Mozart, Bartok

4-11 Monteverdi, Mozart, Britten

4-18 Praetorius, Bach, Mozart

4-25 Busoni, Zimmerman, Hindemith

4:00 p.m. Talk Story

This term comes from Hawaii. To begin to translate it would be to do just that — to "talk story." Poet and professor of English Lawson Inada is your host. Talk Story may introduce a guest artist, a jukebox, or simply the magic of a book.



4:30 p.m. University Forum

From the wide-ranging world of ideas, opinion and analysis, presenting celebrities, public figures and distinguished scholars who appear on the University of Texas at Austin campus.

5:30 p.m. Concerts from Radio Moscow

6:00 p.m. KSOR Information Service

6:15 p.m. ABC News

6:19 p.m. Siskiyou Music Hall

4-4 POULENC: Concerto Champetre for Harpsichord & Orchestra

4-11 BEETHOVEN: Symphony No. 4

4-18 MOUSSORGSKY: Pictures at an Exhibition (electronic performance by Tomita)

4-25 HAYDN: Toy Symphony

9:15 p.m. Vintage Radio

A visit to the best and worst of radio from its heyday: 1930s, 40s and 50s.

9:45 p.m. FM Rock

2:00 a.m. Sign-Off

To Appropriate or Not to Appropriate

This KSOR documentary examines the need for a theater arts laboratory at SOSC in light of the fact that it is presently being considered for funding by the state legislature. Wednesday, April 4 at 8:45 p.m.



THURSDAY

8:00-9:45 a.m. Ante Meridian

9:00 a.m. Calendar of the Arts

9:15 a.m. ABC News

9:45 a.m. Learning about Learning

Doug Cooper hosts this program which explores in-classroom and out-of-classroom experiences with guests who are active in the field.

10 a.m.-3:00 p.m. First Concert

4-5 BEETHOVEN: Emperor Concerto

4-12 BRAHMS: Variations on a Theme by Haydn

4-19 STRAVINSKY: Dumbarton Oaks Concerto

4-26 MILHAUD: The Do Nothing Bar

12:15 p.m. KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 p.m. Baldwin-Wallace Concerts

From the Baldwin-Wallace Conservatory of Music in Berea, Ohio.

4:00 p.m. Consider the Alternatives
Public affairs

4:30 p.m. Marian McPartland's Piano Jazz

One of America's foremost jazz pianists hosts this new showcase program from NPR.

5:30 p.m. Common Ground

A program on the carrying capacity of the Rogue Valley

5:45 p.m. Women Now

Produced in conjunction with Women in Transition on the SOSC campus.

6:00 p.m. KSOR Information Service

6:15 p.m. ABC News

6:19 p.m. Siskiyou Music Hall

4-5 TELEMANN: Concerto in D for Trumpet, 2 Oboes, Strings and Continuo

4-12 VAUGHAN-WILLIAMS: Fantasia on a Theme of Thomas Tallis

4-19 TCHAIKOVSKY: Piano Concerto No. 2

4-26 VERDI: String Quartet (arr. for Orchestra)

9:15 p.m. Performing Arts Profile

Artists speak with host Adam Farley about themselves and their art.

9:45 p.m. FM Rock

2:00 a.m. Sign-Off



Leather Gifts
Jewelry Footwear

Nimbus

on the plaza • Ashland, OR.

FRIDAY

8:00-9:45 a.m. Ante Meridian

9:00 a.m. Calendar of the Arts

9:15 a.m. ABC News

9:45 a.m. Beyond Personal Limits

Explorations into the depth and breadth of the "human experience."

10:00 a.m.-3:00 p.m. First Concert

4-6 DAHL: Music for Brass

4-13 BACH: Passion According to St.

John

4-20 VILLA LOBOS: Concerto for Guitar and Orchestra

4-27 BERNSTEIN: Symphony No. 2

12:15 p.m. KSOR Midday News, ABC News, In the Public Interest, Air Quality Report, Calendar of the Arts

3:00 p.m. Keyboard Immortals

Recordings of great past pianists, performed on a Boesendorfer Imperial Concert Grand, with Vorsetzter attachment; Joseph Tushinsky hosts.

4:00 p.m. Folk Festival, USA

Rebroadcast of Sunday's program

6:00 p.m. KSOR Information Service

6:15 p.m. ABC News

6:19 p.m. Siskiyou Music Hall

4-6 FAURE: Peleas and Melisande Suite

4-13 BACH: Concerto for Violin and Orchestra

4-20 TCHAIKOVSKY: Serenade in C

4-27 MOZART: Serenade in G (Eine Kleine Nachtmusik)

8:00 p.m. Chicago Symphony Orchestra

Live-on-tape concerts by this outstanding orchestra, under the musical direction of Sir Georg Solti.

4-6 ALL STRAVINSKY PROGRAM:

The King of the Stars (Cantata for Male Chorus & Orchestra)

Jeu de cartes (Ballet in Three Deals)

Ballet after Pergolesi, "Pulcinella" (complete)

The Firebird Suite

Claudio Abbado, conductor; Maria Ewing, mezzo-soprano, Ryland Davies, tenor; Claudio

4-13 ALL WAGNER PROGRAM

Orchestral interludes from "Parsifal"

Orchestral interludes from "Götterdämmerung"

Erich Leinsdorf, conductor.

4-20 WEBER: "Euryanthe" Overture

BARTOK: Piano Concerto No. 2

BEETHOVEN: Symphony No. 6 in F, Op. 68 (Pastorale)

Sir Georg Solti, conductor; Etsko Tazaki, piano.

4-27 MOZART: Chi'io mi scordi di te?, K. 505

RAVEL: Scheherazade

BERLIOZ: La mort de Cleopatre

WAGNER: (Five) Wesendonk Lieder

WAGNER: Prelude and 'Liebestod' from "Tristan und Isolde" James Levine, conductor; Jessye Norman, soprano; Edward Gordon, piano obligato (in the Mozart)

10:40 Weekend Jazz

Locally produced disco graphy of jazz artists who shape the direction of America's musical art form.

4-1 — DEXTER GORDON:

Tenor sax mainstay whose life reads like the story of jazz — bebop, drugs, exodus to Europe.

4-8 — TED CURSON:

New age trumpet stylist has a colorful history of association with progressive artists.

4-15 — BARRY HARRIS:

Mainstream pianist has strong opinions about the direction of jazz today.

4-22 — ELLA FITZGERALD:

Scat singing songstress needs no introduction.

4-29 — GEORGE RUSSELL:

Twentieth century jazz composer has blazed the trail of modal- or scale-related playing.

10 p.m. Jazz Album Preview

Courtesy of Rare Earth Records,
Ashland

10:40 p.m. Weekend Jazz

2:00 a.m. Sign Off

SATURDAY

8:00-10:00 a.m. Ante Meridian

9:00 a.m. Calendar of the Arts

9:15 a.m. ABC News

10:00 a.m. Dolby Tone (30 seconds)

10:01 a.m. In the Bookstall

Selected readings from English
literature

10:30 a.m. Chamber Music from Radio
Netherland

11:00 a.m. Texaco Metropolitan Opera

4-7 WAGNER: The Flying Dutchman

4-14 WAGNER: Parsifal

Lyric Opera of Chicago

4-21 PUCCINI: La Fanciulla Del
West

4-28 R. STRAUSS: Salome

2:00 p.m. Options

A public affairs-arts magazine from
NPR.

3:00 p.m. Music Hall Debut

An album new to KSOR's library

4:00 p.m. Siskiyou Music Hall

4-7 BOYCE: Symphony No. 1

4-14 RAVEL: Mother Goose Suite

4-21 R. STRAUSS: Burleske in D
Minor for Piano & Orchestra

4-28 POULENC: Les Biches (Ballet
Suite)

7:00 p.m. Earplay

New hour-long radio dramas
produced for Public Radio by
Minnesota Public Broadcasting and
the University of Wisconsin.

4-7 Later - During a visit to the
family beach house, two sisters try
to free their mother of her depen-
dence on her late husband. In the
end the two women come to realize
their own dependence on men.

4-14 Absent Friends - A comedy of
manners develops as a reunion of old
friends deteriorates into an un-
wanted encounter session.

4-21 The Antique Bearers
Nightmare images of a childhood in
the segregated South haunt a young
black man as he arrives in Harlem.
Ray Aranha explores the psychology
of racism.

4-28 The Sign of the Scarab - A
comic mystery that follows the
adventures of Detective Smith and
Sergeant Jones in tracking down a
mysterious murderer.

8:00 p.m. Cookie Jar News

A potpourri of absurdity, information
and music

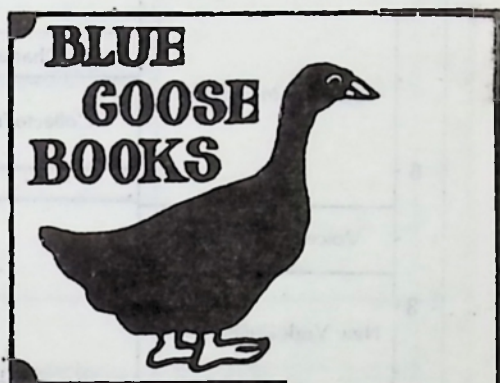
9:00 p.m. Live from the Vintage Inn
KSOR broadcasts live performances
featuring local artists

10:00 p.m. Lithia Springs Special

A program of folk and contemporary
music and comedy

12:00 Midnight Weekend Jazz

2:00 a.m. Sign-Off



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Programs at a Glance

April

	Sunday	Monday	Tuesday	Wednesday
8			Ante	
10	Words & Music	European Review	900 Seconds	Transatlantic
12	BBC Science Magazine			
	Folk Festival U.S.A.		KSOR	Mid
2	Studs Terkel			Con
4	Sunday Supplement	German Festival	Kent In Concert	Conc
			Special Of The Week	Talk
	Siskiyou Music Hall	Chatter Box	The Kid's Can	Unvers
6		Collector's Corner	Only One Earth	Concer
			KSOR	Infor
	Voices In The Wind			
8	New York Philharmonic			
			Siskiyou Mus	
10	Jazz Revisited	Talk Story	BBC Science Magazine	Vinta
	Jazz Continued		Rock Album Preview	
12	Weekend Jazz			FM Roc

979

90.1 FM Stereo Dolby

Wednesday	Thursday	Friday	Saturday	
Meridian				8
Profile	Learning about Learning	Beyond Personal Limits	In The Bookstall	10
st			Netherlands Music	
			Metropolitan Opera	12
News				
concert			Options	2
Hour	Baldwin-Wallace	Keyboard Immortals	Music Hall Debut	
theory	Consider the Alternatives	Folk Festival U.S.A.	Siskiyou Music Hall.	4
Forum	Piano Jazz			
Soviet	Common Ground Women Now			
ion	Service			6
c Hall			Earplay	8
			Cookie Jar	
Radio	Performing Arts Profile	Chicago Symphony	Live From The Vintage Inn	10
K			Lithia Springs Special	
			Weekend Jazz	12
			Weekend Jazz	

When Images Usurp the World

And Fiction Passes for Fact

BY STEVE DUGGAN

We have grown so prolific with our images and our capacity to make them, that I get the very distinct feeling every angle of vision (vision in its broadest sensory aspects) now has a corresponding image, apparently solid and able to make us believe that we are confronting the "real" rather than just an electronic symbol. The modern household has become nothing more than a receptor site. In one room the TV kneels like some kind of electronic Pan embracing as many images as possible, giving us everything from esoteric test patterns to the wit and wisdom of Johnny Carson. In the kid's room, the radio rambles on, speaking in tongues to whoever will listen. And tucked away on the bookshelf (trying to gain authenticity by juxtaposition) the camera creates the illusion of a perfect eye, a blind judge of reality sitting there like a chrome and glass Buddha looking out on the room; knowing that he can awaken, leap tall buildings in a single bound, or with the proper time setting stop a speeding locomotive.

I find this almost God-like status (and I hesitate here, not wanting to accept the full burden of "God-like") disturbing. For now we compose each moment with a simple flick of the wrist, a click of the shutter, or by simply saying: "Two tickets please." All of which reminds me of the growing season: the way seeds are planted in the rough cut furrows, the long months of maturation, the new shoots breaking through the sometimes hard earth, struggling toward the clean life-giving sunlight. And you ask: "So where does the word 'disturbing' come in?" Well, simply put, the disturbing thing is not what I have just said, but the fact that the growing season, a long held model (a time frame for growth) is no longer a real solid activity, but just an image that passes itself off as the real. It is just another fleeting delicacy to be tasted but never really eaten.

It is strangely ironic to find the symbols of the day eagerly working their way toward having no counter-part object in the real world. This is as yet not completely true, but every day we come closer and closer to existing in a homemade environment, a terrarium if you will. And with that, a field of grass becomes less and less a field of grass, and more and more an image of a field of grass. Collecting together, as we do, the best possible celluloid, photographic and auditory images, we stimulate our minds with these symbolic textures: these tightly woven geometries of love and hate, pain and joy, war and peace, plus all of the other subtle images that we sometimes refer to as cinematic nuance. It is not unusual at all to hear someone comment: "What happened to me the other day was right out of a movie."



Within this there is much humor and it goes without saying, much dread. How can I (an image maker) condemn this movement toward vicariousness, this "thrill of victory," this "agony of defeat" that takes place every Saturday afternoon? And also, is not image-making part of the human tradition? We have always been a symbol-making people, but of late there appears to be a very large difference; to dance around the fire, to paint our bodies with beautiful designs, to attempt to slay the demons of our imagination is definitely not the same as watching, listening or reading about those activities, after which we walk away, taking with us the feeling of having lived the preceding experience.



And again the humor, why is it that a very large percentage of Playboy-bunnies state, in all seriousness, that they are pursuing careers in writing, television or radio? It appears that these vocations have become the epitome of vicariousness. And I suppose that it only makes sense that one form of vicariousness (Playboy bunnies) would be attracted to another, with the rest of us coughing up our two dollars, or happily paying the bill for our new cable TV circuits, giving us more channels than we could ever look at. Is it possible that sometime in the future, we'll turn on our TV, watch dinner being eaten, after which we will push away from the set, burping as we reach for a book of photographs showing desserts of the world. Is that stretching the point? If it is then answer me this, when was the last time you found yourself talking to the TV, possibly telling Walter Cronkite that he looks tired? Or criticizing the quality of the movie of the week, thinking all the while: I'm not involved in those phony images? Which is somewhat like eating boiled potatoes, while telling everyone at the table that you like hash browns better. And how about the time when you made a certain romantic move toward a lover, only to sense the feeling of video *deja-vu*?



The number one and probably the most prevalent danger (if you could call it a danger) is the compressed time sense, the electronic short hand of life that has been created by the massive influx of auditory and visual images. In the real everyday workings of life, you cannot drive across town between commercials, and forgetting this causes an almost unbearable feeling of impatience. In Japan, there are trains that travel 120 mph, and to my dismay many Americans are hopeful for our own rocket-like imitation, even starry eyed at the possibility of cutting out the distance between any two given points, which is not unlike the ability of the media to segue from one emotion to another. I can foresee the developmental psychologist of the future describing the stages of human growth as a five part series, beginning with "Credits" and moving toward "Denouement." For an appropriate fee, he will help you do a rewrite, moving you along as smoothly and swiftly as possible. ■



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The Oregon Symphony is Coming to Medford

BY JAMES OTEY

For the first time in seven years, the Oregon Symphony Orchestra will perform an evening of symphony music in southern Oregon. Co-sponsored by Equitable Savings and the KSOR Listeners Guild and conducted by music director Lawrence Smith, the Orchestra will appear in Medford April 18 at 8:00 p.m. at Hedrick Junior High School.

The Oregon Symphony, founded in 1896 as the Portland Orchestra, is the oldest orchestra in the West and one of only seven established in America before 1900.

In its early years, the orchestra was organized by the players on a cooperative basis, electing a conductor from their own personnel. With the exception of the late Depression and World War II years, the orchestra has presented concerts every year since then.

Featured soloist in the program will be the renowned Hungarian-born American violinist Endre Granat. The Canadian *Stereo Guide* raved, "As strong a contender for Heifetz' successor as any young violinist active today."

Accepted at the Franz Liszt Academy in Budapest at the age of thirteen, Granat studied with Zoltan Kodaly and Gyorgy Ligeti. After coming to the United States at the invitation of George Szell, Granat

continued his studies with Josef Gingold and Jascha Heifetz.

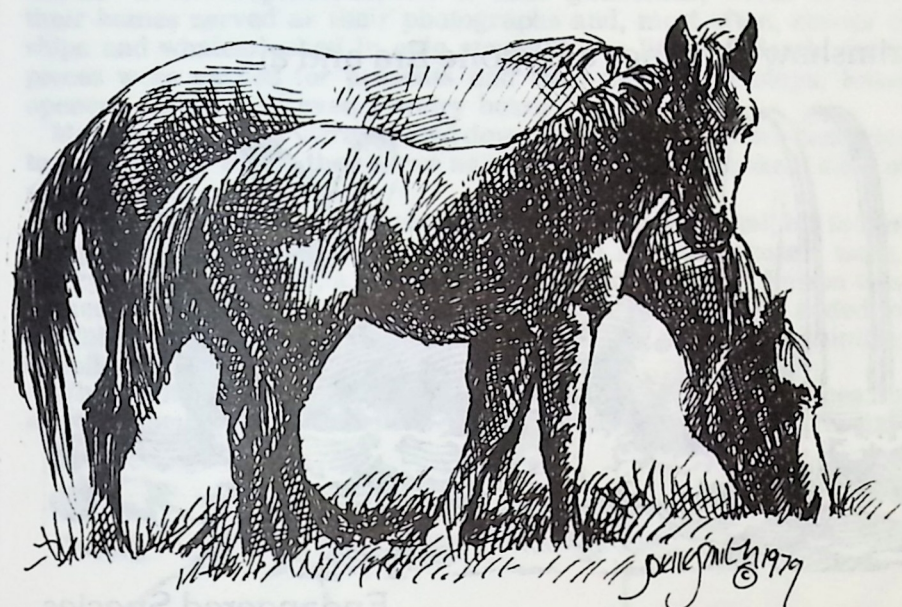
The two major works on the program will be Mozart's Symphony No. 40 in G minor, K. 550 and Beethoven's Concerto in D major for Violin and Orchestra, Opus 61.

The Symphony No. 40 by Mozart was completed on July 25, 1788 and is today probably his most famous symphony. A distinctive aspect of this composition is Mozart's use of a minor key, a relatively unusual practice in an 18th century symphony and one that indicates something of the turbulent and serious character of this work.

Beethoven's Concerto in D major for Violin and Orchestra, Opus 61 composed in 1806 was his only violin concerto. The concerto had its premiere on December 23, 1806, in Vienna, played by the well-known violinist Franz Clement to whom the work was originally dedicated.

Beethoven did not conceive his violin concerto as a display piece. The solo violin is prominent nonetheless, chiefly as a result of its lyricism but also because of the carefully calculated balance between violin and orchestra.

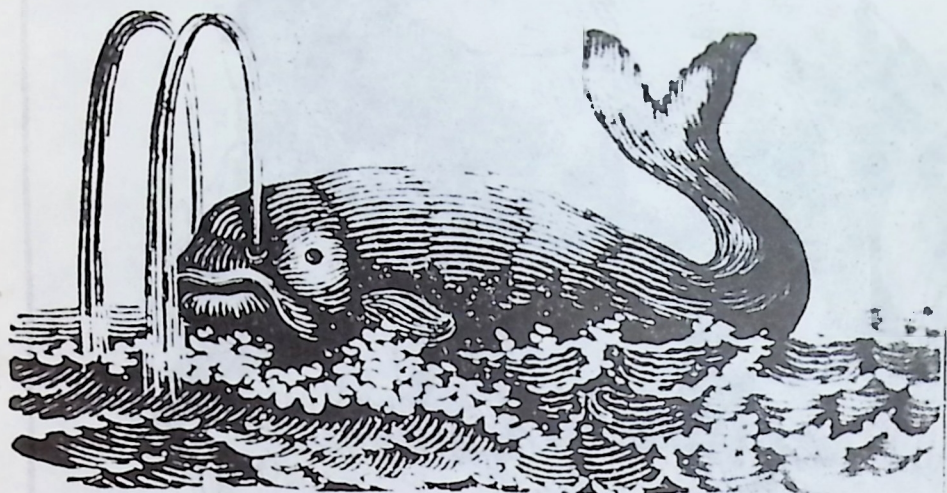
Also featured on the program will be Schubert's Overture in an Italian Style. ■



· Joelle Smith

A Reviving Art of the Sea _____

Scrimshaw Illumines a Bygone Era and an



BY JAMES OTEY _____

Endangered Species

When Nelson Davis was a young boy growing up in Massachusetts, his father would take him to the whaling museums that were scattered up and down the New England coastline. He was fascinated by the remnants of a unique and colorful past — an era that lives faintly in the rusted harpoons, anchors, chains, longboats and scrimshaw, the hand etching of images into ivory.

The scrimshaw especially grabbed Nelson's eye because it gave graphic evidence of the sailor's life and because it was and is a beautiful artform.

However, the origins of scrimshanding were born more out of tedium than love of art. The whaler's life consisted of long ocean voyages broken only by work, sleep and, occasionally, the poor man's luxuries, smoke and drink.

To help dissipate the bone-aching tedium, many whaling-ship sailors with an artistic bent would take to carving on the whale's teeth that were cast aside in favor of ambergris and oil. It was the seaward

version of whittling a stick. With enough time and whale's teeth in their hands, many of the sailors became expert craftsmen, if not artists.

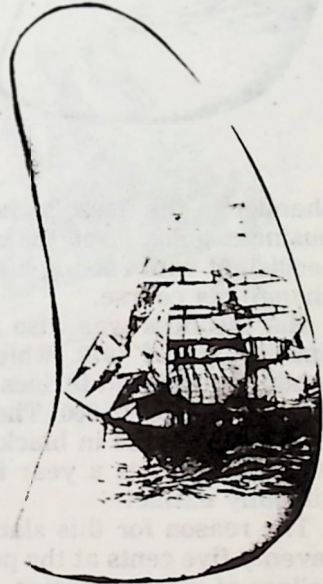
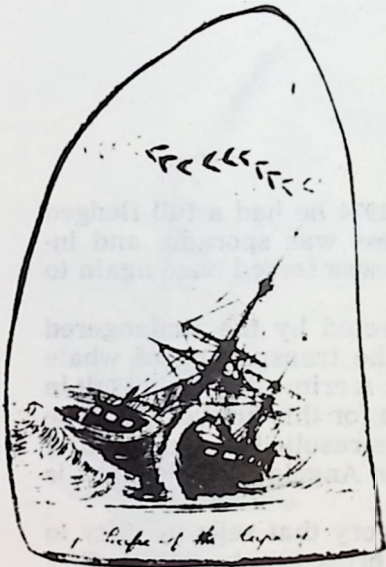
The sailor would hone the surface down for hours with shards of sailcloth and spit until one could see his face in the glass smooth surface. Then the desired image would be carefully etched into the enamel with sailmaker's needles and the marks filled with soot from whale oil lamps to bring out the image.

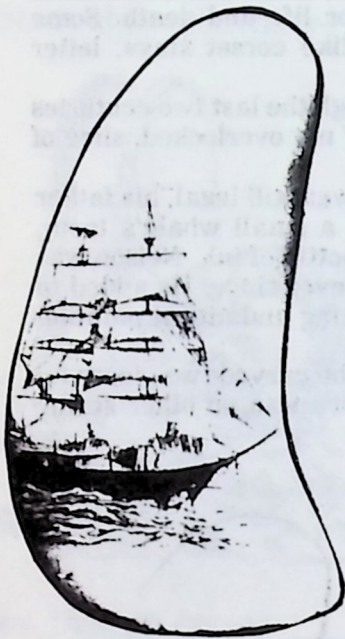
Subject matter was, not surprisingly, almost always related to the sailors' lives.....representations of their girlfriends, wives or even their homes served as their photographs and, most often, scenes of ships and whales locked in epic struggles for life and death. Some pieces were carved for presents and tools like corset stays, letter openers, combs and even jewelry boxes.

Many of the pieces were handed down through the last two centuries to the present, where they serve as a vivid, if not overlooked, slice of our history.

When Nelson Davis was fifteen and whaling was still legal, his father brought him a scrimshaw kit that contained a small whale's tooth, emerycloth, sandpaper, a small scribe and a bottle of ink. Nelson was hooked. He's been a scrimshander off and on ever since. He added to his ability by absorbing graphic arts, oil painting and mural painting in college.

When he moved to the Rogue Valley in 1972, he carved two pieces for a local pipemaker and realized then that there was no other scrim-





shander in the area, so he went at it. By 1974 he had a full fledged business going. But the scrimshaw business was sporadic and inconsistent with raising a family, so Nelson was forced once again to change his course.

His business was also dramatically affected by the Endangered Species Act of 1972, which made illegal the transporting of whale products across state lines with intent to sell. A crime that can result in a fine of up to \$10,000. There is good reason for this kind of law. The burgeoning trade in black market ivory has resulted in the death of 100,000 elephants a year in Africa alone. In Angola, the elephant is virtually extinct.

The reason for this slaughter is clear. Ivory that sells for fifty to seventy-five cents at the point of origin will bring twenty-eight to fifty dollars at it's destination. A thousand percent profit is not bad if you lack a conscience.

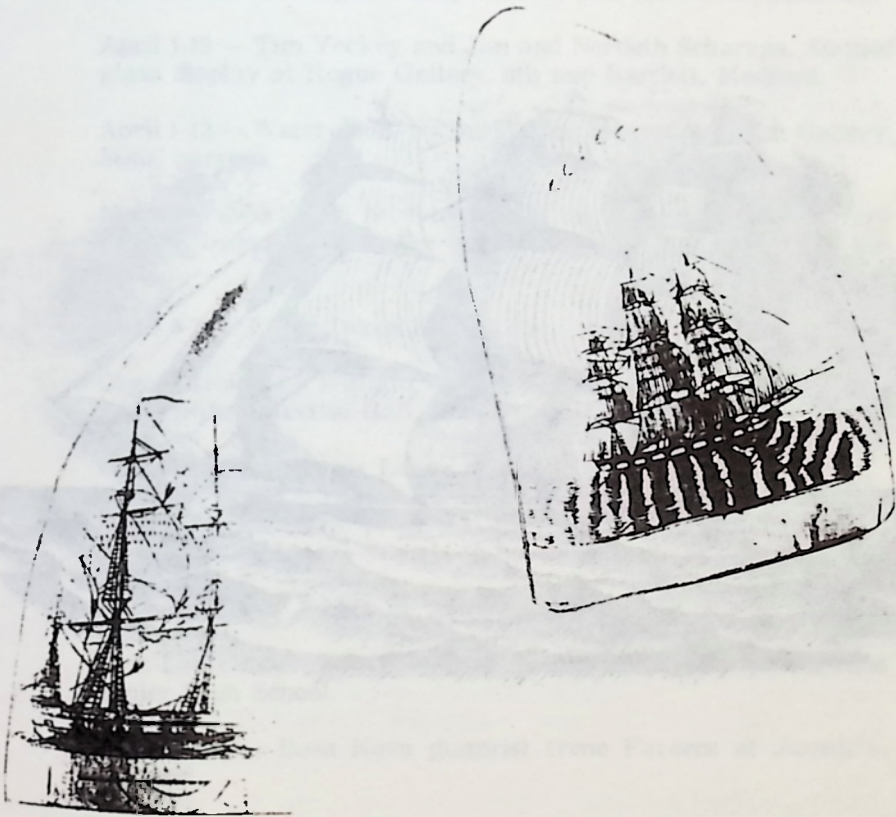
Whale ivory is much the same story. The only hunters of whale ivory

left in the world are the Russians and the Japanese. The only whale that they are interested in for ivory is the sperm whale. The humpback and the rest are alga eaters and therefore don't have teeth.

Whale ivory usually goes to Japan where it sells for \$5 to \$7 a tooth. Shipped through Hawaii to San Francisco, Seattle, Los Angeles or San Diego by various means including sailors' bags, one tooth weighing one third of a pound can sell for \$50 to \$150.

Fear of heavy fines has scared off most of Nelson's regular buyers even though he switched to the legal and plentiful fossilized mastodon and walrus tusks.

Nelson switched to fossilized ivory several years ago when he realized the moral implications of modern whaling. The wooly elephants, walrus and ancient mastodons whose bones are captured in the ice and snow of the artic have never felt the pain of the .357 magnum bullet or even the hunter's spear. Most died a natural death and left their ivory to finally rest in the ice or on the beaches at the foot of glaciers.

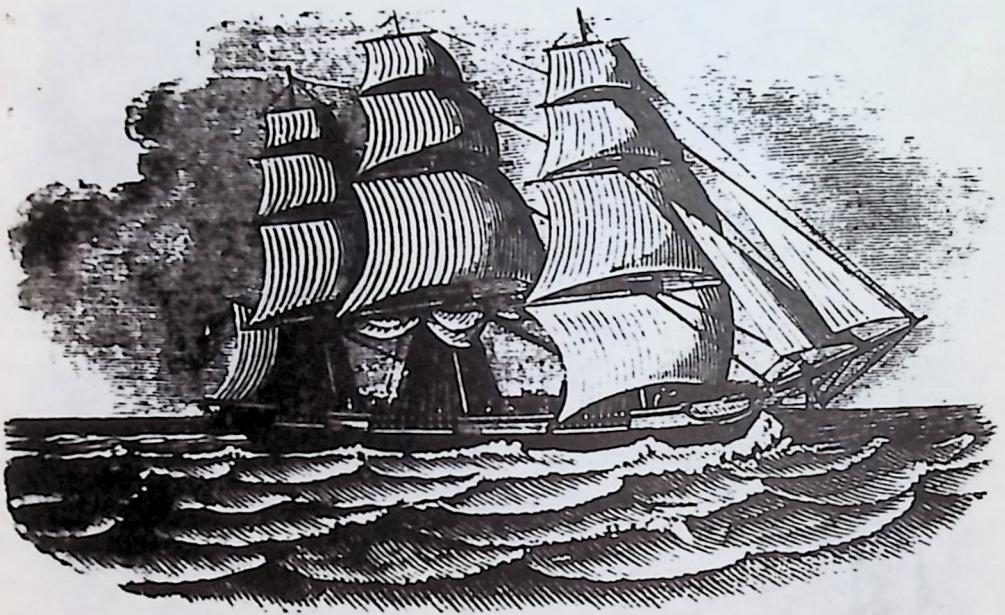


Nelson prefers the ancient ivory for aesthetic reasons anyway. The color is much richer and it's aged hardness holds a much cleaner and finer line. Also, some experienced buyers recognize and prefer the more beautiful fossilized scrimshaw.

But this is not the end of it. Unscrupulous schemers have found that good copies of the mastodon ivory can be easily achieved by simply carving illicit whale or elephant ivory and then dipping it in tea for twenty minutes.

All that aside, Nelson is keeping his day job and working on his art at a more leisurely pace, not bound by financial deadlines. This is to his advantage, Nelson said. "With the pressure off, I'm able to take my time and achieve more detailed and beautiful scrimshaw."

So, the true art of scrimshaw is not dead yet. And as long as Nelson maintains his eye and touch, the art will continue for another lifetime anyway. ■



Southern Oregon Arts

Events in April_____

1

String Quartet, Recital Hall, SOSC campus, 8 p.m.

Movie, "Chinatown" directed by Roman Polanski with Jack Nicholson and Faye Dunaway, 6:00 p.m. and 8:30 p.m. Ashland Film Society, Community Clubhouse, 59 Wnburn Way, Ashland.

April 1-15 — One man show of paintings by local artist Nellie Jackson, at the Rogue Valley Manor, 1200 Mira Mar, Medford.

April 1-18 — Tim Yockey and Jim and Nordeth Scharaga. Stained glass display at Rogue Gallery, 8th and Bartlett, Medford.

April 1-13 — Watercolors by Burl Brim, Stevenson Union Gallery, SOSC campus.

2

Novelists' workshop held by the Writer's Clearinghouse every Monday from 3 to 5 p.m. For more information call Ruth Wire, 482-5963.

6

April 6-7 — Floyd Dixon Blues Trio, Jazmin's, Ashland

7

Organ Recital by William Wojnar, presented by the SOSC Music Department, Recital Hall, SOSC campus.

8

Guitar Virtuoso Peter Lang, Jazmin's, Ashland

10

The Kinderkonzerts, presented by the Rogue Valley Symphony Orchestra, 1:00 p.m. Schools to be announced.

Film, "Topper" 7:30 p.m. Ashland Library

11

Jazz Lab Concert, 7:30 p.m. Mountain Avenue Theater, Ashland Senior High School.

13

April 13-14 — Bosa Nova guitarist Irene Farerra at Jazmin's, Ashland.

16

Community Concert, "Toccatas and Flourishes" featuring trumpet and organ at the Hedrick Junior High School, Medford 8 p.m.

April 16-27 — Art show featuring women artists at the Student Union Gallery, SOSC campus.

17 Film, "General Spanky". 7:30 p.m. Ashland Library.

18 Oregon Symphony Orchestra concert presented by the KSOR Listeners Guild, Hedrick Junior High School, Medford at 8 p.m.

19 Symphonic Wind Ensemble. "The Great Adventure" presented by the SOSC Music Department at 7 and 8:30 p.m. Recital Hall, SOSC campus.

April 19-21 — Variety Show, "Encore 1979" presented by the Medford Senior High School, 8 p.m. Medford Senior High.

20 April 20-21 — Jazz Quarter, "Pegasus" presented by Jazmin's, Ashland.

Flute recital by Cathy Vandenoel, at the Recital Hall, SOSC campus 8:00 p.m.

21 Vocal group, "Sweet Adelines" at Jazmin's, Ashland.

22 "Sukay", music from the Andes mountains, Jazmin's, Ashland.

Guitar recital by Joe Thompson, at the Recital Hall, SOSC campus, 8:00 p.m.

23 April 23-30 — Contemporary Crafts Show from the Western Association of Art Museums presented by Rogue Gallery, 8th and Bartlett, Medford.

Juried first annual photographic exhibition and show presented by the Rogue Valley Art Association at the Rogue Gallery, 10 a.m. to 5 p.m. daily, 8th and Bartlett, Medford.

24 Film "Road to Bali" at the Ashland Public Library, Ashland, 7:30 p.m.

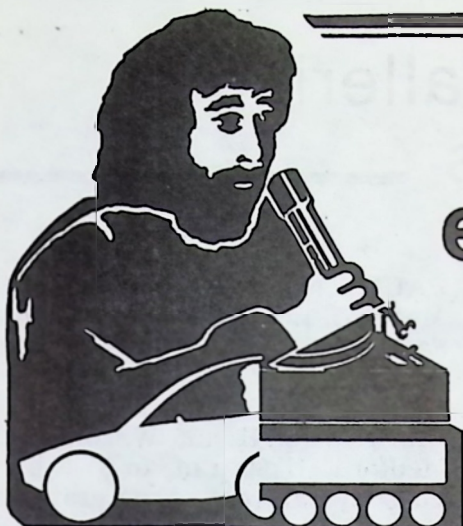
Band and Stage Band concert at the Medford Senior High, 8:00 p.m.

26 Music recital by instrumental soloists — prelude to the state solo contests at the Ashland Senior High School, 7:30 p.m.

April 26, 27, 28 — Latin Jazz dance music, "Upeppo", Jazmin's, Ashland.

30 Medford Secondary School Choral Festival presented by Medford Senior High at Hedrick Junior High, 7:30 p.m.

Student Art Show, Stevenson Union Gallery, SOSC campus.



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Rogue Valley Galleries and Exhibitions

CASA DEL SOL: 82 N. Main, Ashland. 11 a.m. to 5 p.m. Tuesday-Saturday. Original oils, watercolors, wood sculpture.

CASCADE WILDLIFE GALLERY: In Orchard Lane, 40 N. Main, Ashland. 11 a.m. to 6 p.m. Monday-Saturday. Original oils, water colors, wood sculpture.

GALLERY ONE: 232 S.W. Sixth St., Grants Pass, (above Kauffman's Men's Store). Noon to 5 p.m. Tuesday thru Saturday. Fabric art, oils, watercolors, ceramics.

GRAPEVINE GALLERY - WITTEVEEN STUDIO: 305 N. Oregon St., Jacksonville. Noon to 5 p.m. Tuesday-Saturday. Original oils.

HIGHER GROUND STUDIO: 175 W. California St., Jacksonville. 11 a.m. to 5 p.m. daily, noon to 4 p.m. Sunday.

LAMPLIGHT GALLERY: 165 E. California St., Jacksonville. Hours of convenience. Original oils, charcoals.

MAINSTREET DESIGN: 411 E. Main St., Medford. 12:30 to 5:30 p.m. Wednesday to Saturday. Collages, targets, air-brush works.

SOUTHERN OREGON POTTERY & SUPPLY: 1300 $\frac{1}{2}$ E. Barnett Rd., Medford. 10 a.m. to 5 p.m. Tuesday-Saturday. Original pottery.

PAULSEN HOUSE: 1 W. 6th St., Medford. 9:30 to 5:30 p.m. Monday-Saturday. Original oils, watercolors.

PIJON SOUTH: 225 W. Main St., Medford. 11:30 a.m. to 5:30 p.m. Tuesday-Saturday. Fine graphics.

ROGUE'S BOUNTY: 21377 Oregon 62, Shady Cove. 9 a.m. to 5:30 p.m. daily. Original oils, weaving, pottery.

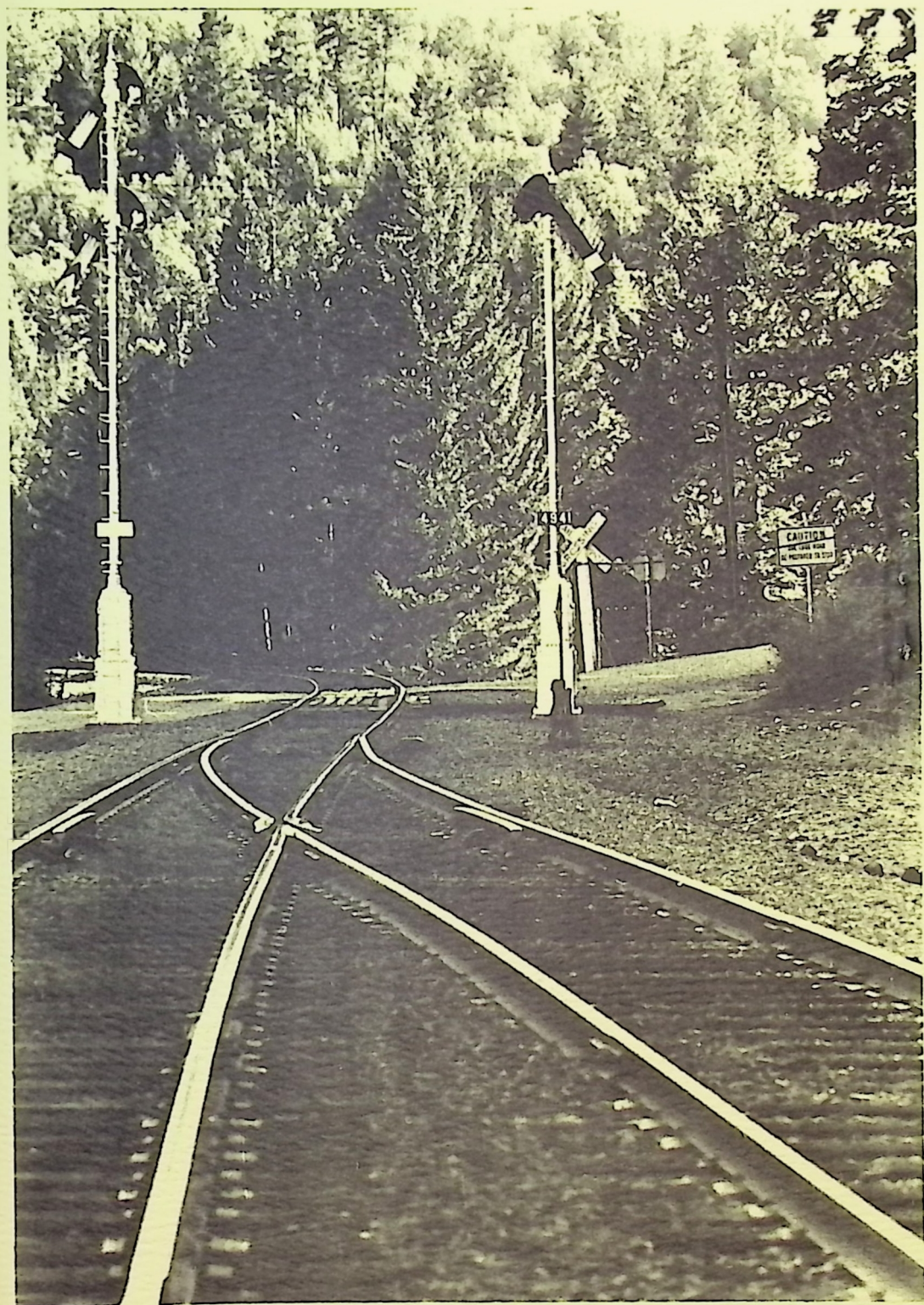
ROGUE GALLERY: 40 S. Bartlett, Medford. 10 a.m. to 5 p.m. Monday-Saturday. Original oils, watercolors, prints and ceramics.

SHARON WESNER STUDIO-GALLERY: 160 E. California St., Jacksonville. 10 a.m. to 4 p.m. daily, noon-4 p.m. Sunday. Original oils, watercolors, acrylics.

SOUTHERN OREGON STATE COLLEGE: Ashland. Art exhibit on the 3rd floor of the Stevenson Union Building. Rotating exhibit.

SOUTHERN OREGON SOCIETY OF ARTISTS: Paintings selected by critiques conducted by featured artists are placed in the Society's rotating galleries; Crater National Bank, Medford; Stanleys Resturant; The Oregon Bank, Medford Shopping Center.

VILLAGE GALLERY: 130 W. California St., Jacksonville. 10:30 a.m. to 4 p.m. Tuesday-Saturday, noon to 4 p.m. Sunday. Metal sculpture, original oils, pottery and acrylics.



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